

Modern Pictures
L.V.M.

THE
BULLETIN
OF THE
BEAUX-ARTS
INSTITUTE
OF
DESIGN
OCTOBER
1924

BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

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"SEATED FIGURE"
By Antonio Salemme,
Instructor, First Quarter,
Department of Sculpture.

THIS, the October Bulletin, was delayed until the contract with the American Architect was ended. As the cooperation of photographers, engravers, printers, and others necessary to publish the Bulletin is obtained, the time in which it will be in the mail will be reduced to two weeks after the architectural judgment.

One of the primary purposes of this Bulletin is to bring to the student competitors outside of New York, illustrations of the exhibitions for their study immediately after the judgments.

The amount of space to be given to illustrations of the competitions of the Departments will approximate their numerical strength in students.

The illustrations will not be confined to the best problems awarded medals or first mentions, but a sufficient number of interesting and different solutions will be included to give a more comprehensive idea of the exhibitions. This will add value to the Bulletin as a document.

The Bulletin will serve a secondary purpose, expressed by the Trustees, that the students of one Department will have the opportunity to study the competitions of the others.

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S TUDENT NOTICES: All drawings of the same competition are not reduced to the same scale, but each author's drawings are reduced proportionally.

The new regulation requiring all drawings to have a graphic scale for each section, plan, and elevation, in the lower left-hand corner, is for the benefit of the student, jury and the value of the publication. The omission of such requirement will place a drawing H. C.

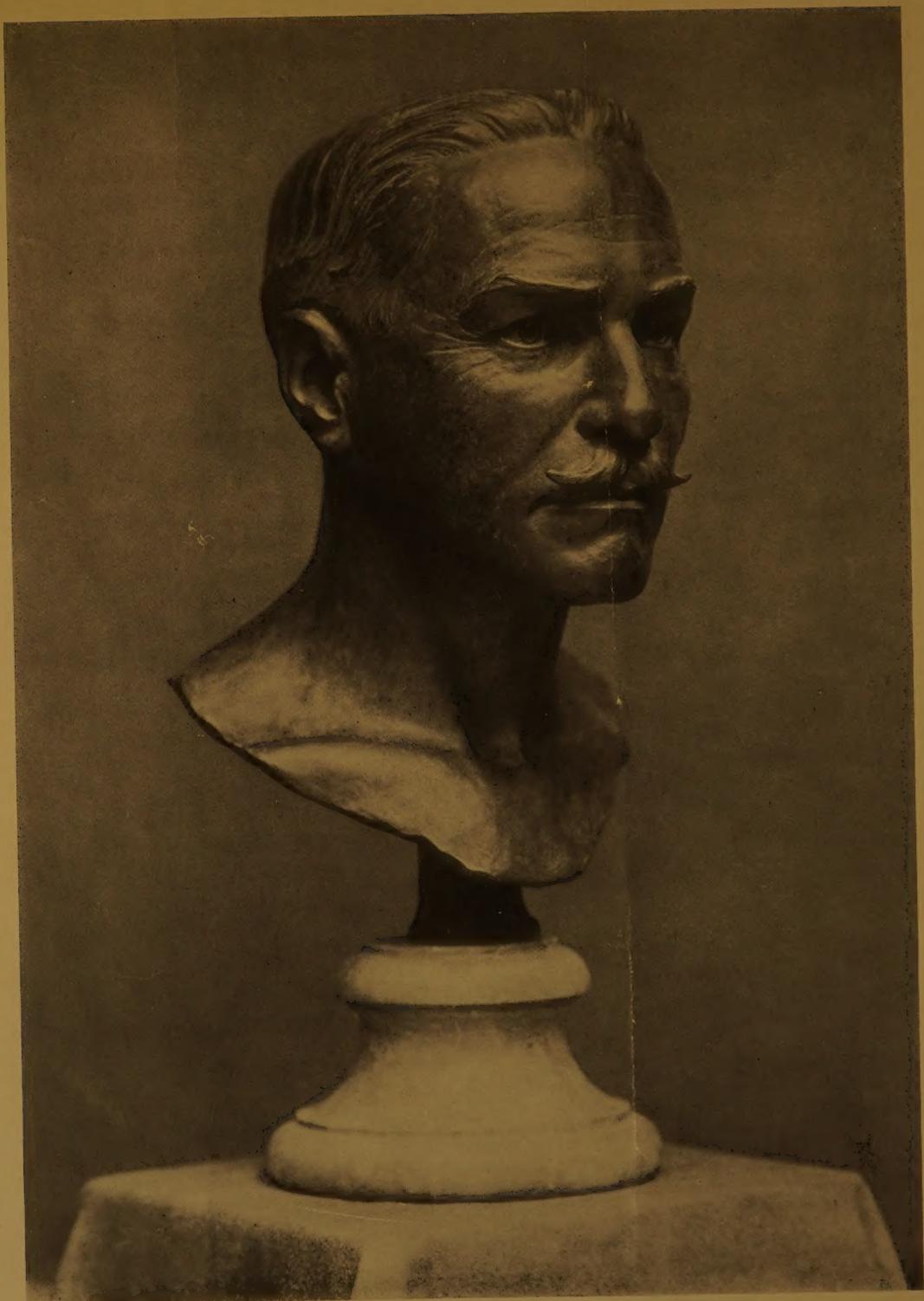
Students will not receive the Bulletin until their fees and registration blanks for the season are received. The Bulletin is sold to B. A. I. D. students, only by the season.

The Paris Prize First Preliminary Competition date has been changed from January 3rd to January 24th, 1925.

Attention of all students is called to the recent letter of the Director of the Institute, regarding the enforcement of the regulations, and the cooperation necessary for the advancement of the educational work of the B. A. I. D.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN IS PUBLISHED MONTHLY BY THE BEAUX-ARTS INSTITUTE OF DESIGN, 126 EAST 75TH STREET, NEW YORK, N. Y. EDITORIAL OFFICES AND BUSINESS MANAGEMENT ARE AT THE SAME ADDRESS. SUBSCRIPTION PRICE BY THE SEASON, TO STUDENTS REGISTERED IN THE B. A. I. D. COURSES, \$2.50; TO PUBLIC AND SCHOOL LIBRARIES, \$2.00; TO ALL OTHERS, \$3.00 IN THE UNITED STATES, COLONIES, CANADA AND MEXICO. SINGLE COPIES THIRTY CENTS. PRINTED BY THE BLANCHARD PRESS, INC., N. Y.

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LLOYD WARREN, Portrait Bust by Fred B. Clarke

A MESSAGE from the TRUSTEES

TO Old Friends and to New, the Bulletin of the Beaux-Arts Institute of Design makes a polite, hopeful, yet confident bow. It expresses the grateful appreciation of the Trustees to the "American Architect and the Architectural Review" for its valuable assistance and co-operation by publishing in the past illustrations of our students' work, programs, and information. We have realized, however, that this illustrated showing of the students' work and of the juries' actions thereon, in order to be of real value to the student, must be made more promptly and larger in size than is possible with the schedule and requirements of any of the Architectural publications. Through the generosity of one of our long-time benefactors, the Institute this year has taken two forward strides, that really count. First, our Administration has been enormously strengthened by the engagement of Mr. Edmund S. Campbell, as Dean of the Institute, and our contact with and service to the student will, we trust, become more and more intimate and beneficial; second, the publication of the Bulletin.

Mr. Campbell is a graduate of the Massachusetts Institute of Technology and a student of Atelier Bernier. Before coming to us, he was the efficient and accomplished Professor of Design and Head of the Department of Architecture at the Armour Institute of Technology. It is of interest to note that the last winner of the Paris Prize, Mr. H. K. Bieg, was his pupil. Mr. Campbell is the Executive Head of all the Departments of the Institute, each of which, however, is carried on as a separate unit under the guidance of a volunteer Director, chosen for his special qualifications and experience in his particular field. Our old group holds over, we are glad to say, and those to whom the Institute and its students are thus most deeply indebted and continue to be are the following: Department of Architecture (Committee on Education), Raymond M. Hood, Director; Department of Sculpture, Edward Field Sanford, Jr., Director; Department of Mural Painting, Ernest C. Peixotto, Director; Department of Interior Decoration, Francis H. Lenyon, Director. The conduct of the work of the Paris Prize of the Society of Beaux-Arts Architects remains under the able direction of H. O. Milliken.

The constantly ripening experience and wisdom of these men and of their unselfish associates, and of the Secretary and Treasurer, H. R. Sedgwick, of course strengthen and solidify the splendid position already attained by the Institute. Yet all this would count for nothing, absolutely nothing, were it not for

the magnificent and nation-wide response of our ever-increasing student body, to whose industry, intelligence, and talent the highest commendation is due. And we, who have the guidance of this work, would soon crumble under a crushing responsibility were it not for the stimulating and inspiring experience of repeated wonderment and admiration of what the students are doing—not all of them, but that ever-changing group, who come up through the rut and grind of preliminary tedious work into the bright atmosphere of skilled and imaginative performance.

The Bulletin is young, unweaned, inexperienced, a groping infant—but it comes of good stock, will have reasonably good care, and it does not expect to be coddled. Its corps of nurses will welcome suggestions as to its bringing up, adopt those that seem good and scrap the other kind, without resentment, fear, or favor. They hope it may soon develop to be worth the labor, love, and money it costs them and you and so—

Salve!

BENJAMIN WISTAR MORRIS,
Chairman.

THE Administration of the Beaux-Arts Institute of Design is confident that the members of the Society of Beaux-Arts Architects will give their enthusiastic support to the work of their Committee on Education by subscribing to this Bulletin. In this way the members of the Society can follow the educational work of the Institute and at the same time be provided with a document of architectural value.

THE Institute announces the gift of an annual prize of one hundred and fifty dollars from the American Institute of Architects through their Committee on Education, George C. Nimmons, Chairman. This prize is in memory of Henry Adams and is to be awarded in the Class "A and B" Archæology Project competitions. The problem is restricted to one of the historical periods in which Henry Adams was especially interested. The students are working at present on a very interesting problem for a French Gothic Cloister, which was written by Ralph Adams Cram at the request of the Committee on Education of the Society of Beaux-Arts Architects.

WHITNEY WARREN,
Director of the Institute.

THE PARIS PRIZE in SCULPTURE

THE Paris Prize of the Department of Sculpture of the Beaux-Arts Institute of Design, of a value of one thousand dollars, was instituted in 1924, that the student showing the most marked architectural ability should be given every opportunity to develop. There were nineteen competitors for this prize, the subject of which was one of a series of Attic figures for a building of classic design.



The subjects of the figures were restricted to the Fine Arts. The first award of this prize was made to David K. Rubins. After the judgment it became known that he had studied Architecture for two years, and was working as assistant in the studio of James E. Fraser, and that he comes from a family of artists. He is now in Paris studying at the Ecole des Beaux Arts, under Jean Bouchard, and excellent reports are had of his work. After winning the Institute Prize, he was awarded a commission in competition, to execute a public monument in Minneapolis.

THE Paris Prize in Sculpture is the culminating feature of the season's work of this Department, whose intention and purpose is to encourage the study of sculpture and ornamental work, particularly as applied to Architecture. The Institute is primarily an Architectural organization and therefore most happily fitted for this task. The high ideals of the Institute and its parent body, the Society of Beaux-Arts Architects, are without doubt that "Better Architecture in all its Branches Shall Prevail," and that all Art Schools should cooperate to that end. The system of study in the Department is designed with this in view. The visiting instructors are selected for their prominence in their particular field. They are changed every three months that the student may develop naturally and not under any one influence.

EDWARD FIELD SANFORD, JR.
Director, Department of Sculpture.

PARIS PRIZE IN SCULPTURE
DAVID K. RUBINS
(Illustration to the left)

SECOND PRIZE OF \$100 AND SILVER MEDAL
ROBERT L. HUNTINGTON (center)
FIRST MENTION
JOSEPH KISELEUSKI (left)
HUMBERT ALBRIZIO (right)
(Illustrations on lower opposite page)

"FIGURE FOR A GARDEN NICHE"
First Problem in Composition
• Department of Sculpture

FIRST MENTIONS by THOMAS FAMIGLIETTI (left)
BRUNO PICCIRILLI (center), ANGELO RACIOPPI (right)
(Illustrations on upper opposite page)



OFFICIAL NOTIFICATION OF AWARDS

JUDGMENT OF OCTOBER 20, 1924

Department of Sculpture

"SCULPTURAL TREATMENT OF A NICHE"

It is proposed to place in a niche as shown by the accompanying blue print, a piece of sculpture to serve as an appropriate source of water for the pool shown in the plan.

The finish of the masonry of this niche will be in white stucco and this piece of sculpture may or may not be set on a pedestal, it may be either a single figure or a group.

The point to be emphasized being that the composition shall be in harmony with the spirit of the site and proportionally and technically correct.

The garden is located in Westchester County, on the estate of a wealthy lady who is a celebrated patron of music.

JURY OF AWARDS: A. P. Brinckerhoff, Gaetano Cecere, Antonio Salemme, Edward McCartan, John Gregory, Edward Field Sanford, Jr.

NUMBER OF SKETCHES SUBMITTED: 14.

AWARDS

FIRST MENTION PLACED: B. A. I. D., A. Racioppi.

FIRST MENTION: B. A. I. D., T. Famiglietti, B. Piccirilli.

MENTION: B. A. I. D., S. Phillipps, T. Mellilo, W. Fischer, M. Horn.

YALE UNIVERSITY: G. H. Snowden.

Department of Mural Painting

"AN ALTARPIECE WITH WINGS"

In a small Gothic church, the high altar is to be decorated with an altarpiece of the shape shown in the accompanying blue print. The central picture should depict "Christ Adored" and on the wings four saints are to be painted, two at each side. On the wings, when closed, should be depicted angels on gold backgrounds.

JURY OF AWARDS: Ivan Olinsky, Duncan Smith, Edwin C. Taylor, Francklyn Paris.

NUMBER OF SKETCHES SUBMITTED: 37.

AWARDS

FIRST MEDAL: YALE UNIVERSITY, L. Agostini.

SECOND MEDAL: YALE UNIVERSITY, D. Keller, F. S. Vance, F. Zozzora.

FIRST MENTION: PENNSYLVANIA MUSEUM and SCHOOL OF INDUSTRIAL ART, R. C. Gould; YALE UNIVERSITY, T. Yen, C. A. Gagaman, K. E. Hudson, J. S. Lipencott, R. F. Rand; UNAFFILIATED, A. R. Cecere, T. L. Johnson.

SECOND MENTION: PENNSYLVANIA MUSEUM and SCHOOL OF INDUSTRIAL ART, O. V. Rogers; YALE UNIVERSITY, S. S. Guilfoyle, E. Beebe, L. Henderson, A. P. Koch, M. W. Field, P. E. Flagg, T. LaFarge, R. Kaplan, P. F. Francesco, L. Williams, H. A. Steinke, M. Alvord, H. F. Johnson, F. Maiorani; UNAFFILIATED, J. S. Rowen.

JUDGMENT OF NOVEMBER 5, 1924

Department of Interior Decoration

"A LIVING ROOM"

The owner of a new house in Palm Beach is desirous of having a living room, 30' x 50', decorated and furnished in a manner suitable to the type and scale of the house without extravagance in cost or general appearance. A blue print plan of the room accompanies this program, which need be adhered to only for general dimensions.

The following notes are given as a guide:

The house is built on lines following the Spanish 17th century epoch, but the work of any country may be used in the decoration and furnishing of the living room, providing the general scale and color is agreeable. There is no restriction as to the treatment of the walls—rough plaster, colored or plain, the use of tapestries, etc. Any special features such as wood panelling may be used in part of the room without having to carry it entirely around.

On the blue print of the room one end is shown elevated from the main room. If the student so desires, this can be omitted, but the suggestion is given as an opportunity for variation in the decorative scheme. For instance, one could have a simple iron balustrade dividing the one from the other with steps in the center, or an arcade could be used, or the smaller raised end could be used as an auxiliary library. Even without the use of steps a division could be made as suggested, or left out as the student's design dictates.

Over-embellishments in a room of this type in the way of curtains and any other upholstery seem undesirable, and wrought ironwork usually plays an important part in the decoration.

Give special thought to the floor and avoid too many rugs. Marble or stone may be used, or there are examples of patterned wood floors both in blocks and boards.

The ceiling may be ornamental, either in wood, plaster, or painted work, but need not be elaborate, unless the design of the room demands such treatment.

JURY OF AWARDS: Grace Brewster Cross, Whitney Warren, Francis H. Lenyon, J. Frank Copeland, Henry F. Bultitude, Evan J. Tudor.

NUMBER OF SKETCHES SUBMITTED: 19.

AWARDS

FIRST MENTION: JOHN HUNTINGTON POLYTECHNIC INST., L. Colvin.

SECOND MENTION: CARNEGIE INST. OF TECHNOLOGY, M. R. Bussler; NEW YORK UNIVERSITY, C. Margon; PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, H. B. Chadwick, D. Hillsley, F. H. Ledgard, M. Netterdorf, G. A. Shilling, E. H. Yaegerman; UNIVERSITY OF PENNSYLVANIA, D. C. Lovatt; YALE UNIVERSITY, P. R. MacAlister.

JUDGMENT OF NOVEMBER 11, 1924

Department of Architecture

CLASS "A & B" ARCHÆOLOGY—I PROJET
"A ROMAN BRIDGE"

The Romans built bridges for all time and there are to-day many examples which are beautiful, particularly for their monumental grandeur, for the beauty of proportion of their arches and piers, and the care taken in stone jointing.

These bridges were built with arches varying in size and they did not hesitate to raise the center of the smaller arches to show the same masonry over the crown of the arch. They were built with piers projecting into the stream and pointed to divert the current, sometimes had triumphal arches at the ends, and often very finely designed inscriptions.

Examples: Ponte S. Angelo (Rome); Bridge of Trajan at Alcantara (Spain), where there is a span of about 100 feet; Toledo and Cordova in Spain, Avignon and St. Chamas in France.

In this problem it is supposed that a walled town is almost surrounded by the river which has cut a deep gorge, and the bridge, which is the principal entrance to the town, is necessarily very high above the water. The bridge itself is from 500 to 600 feet long.

JURY OF AWARDS: R. M. Hood, E. S. Hewitt, H. O. Milliken.

NUMBER OF DRAWINGS SUBMITTED: 1.

AWARDS:

MENTION: PENN STATE COLLEGE, E. G. von Storch.

CLASS "A & B" ARCHÆOLOGY

I—MEASURED DRAWING

JURY OF AWARDS: Committee on Architecture.

NUMBER OF DRAWINGS SUBMITTED: 1

SUBJECT: Louis XVI Shop Front, formerly at No. 3 Quai Bourbon, Paris, now in the Metropolitan Museum of Art.

AWARD

MENTION: CHICAGO ATELIER, W. Conley.

CLASS "B"—I ESQUISSE-ESQUISSE

"A TOWER FOR AN AMUSEMENT PARK."

The dominating feature of an Amusement Park is usually a high tower, often constructed of wood, metal, or stucco. The tower will serve as a lookout by day, and at night when illuminated a beacon of great advertising value, and at all times an artistic addition to the ensemble of the park. The tower, the subject of this problem, is situated at the head of a reflecting pool, and is not to exceed 150 feet in height.

JURY OF AWARDS: Raymond M. Hood, Julian C. Levi, Joseph H. Freedlander, C. Grapin, W. D. Blair, William E. Shepherd, Jr., Jacques Carlu.

NUMBER OF DRAWINGS SUBMITTED: 76.

AWARDS

FIRST MENTION: SYRACUSE UNIVERSITY, W. D. Edgerton; UNIVERSITY OF TEXAS, K. McLeary; UNAFFILIATED, F. Martinelli.

SECOND MENTION: CHICAGO ARCHITECTURAL CLUB, D. S. Nelson; ATELIER LICHT, J. H. Williams; YALE UNIVERSITY, A. W. Boylen, R. C. Cordon; ATELIER VIVOUR, E. J. Kraus; UNAFFILIATED, A. T. C. Peters.

CLASS "A"—I ESQUISSE-ESQUISSE

"A MONUMENT TO THE WORLD FLYERS"

The United States Government intends to commemorate the successful flight around the globe of its army aviators by erecting a permanent monument. With this object in view, it has acquired on the Pacific Coast a rocky headland, having an extensive view of the ocean path taken by the aviators on their first hop overseas.

The exact form of the monument, which is the subject of this esquisse-esquisse, is not determined. It should, however, be visible from the air, from ships at sea, and from distant points on land. It should be dignified in character, commemorating in a befitting way the courage of the aviators and the magnitude of their undertaking. It should bear the names of the aviators who took part in the flight as well as the appropriate inscriptions. No utilitarian purpose is intended.

The ground occupied by the monument, including its base, should not exceed 150' 0" in its greatest dimension, except such flights of approach steps not an integral part of the composition.

JURY OF AWARDS: Raymond M. Hood, H. Oothout Milliken, Joseph H. Freedlander, Jacques Carlu, C. Grapin, Edward S. Hewitt, W. D. Blair, N. I. Crandall, Julian C. Levi, William E. Shepherd, Jr.

NUMBER OF DRAWINGS SUBMITTED: 75.

AWARDS

FIRST MENTION: CARNEGIE INST. OF TECHNOLOGY, W. F. Koppes; CORBETT-KOYL ATELIER, D. Douglass; ATELIER LICHT, P. Goodman.

SECOND MENTION: COLUMBIA UNIVERSITY, H. W. Loth, S. G. Whinston; ATELIER CUNNINGHAM, FLA., A. T. Granger.

CLASS "A"—I PROJET
"A COUNTRY CLUB"

A group of gentlemen have constructed an eighteen-hole golf course as part of a land development scheme, and they have now decided to build a clubhouse. This clubhouse will stand on an approximately level plateau, three hundred feet east to west and two hundred and fifty feet north to south. The first tee and the last hole are on the gentle southern slope of this plateau. The east and west ends of the plateau fall off abruptly.

The clubhouse may consist of a single building or a group of several units, the units having a more or less close connection with one another.

The general requirements will be:

Lounge room, about 35 x 70, used at times for dancing.
Card room.
The Club office.
Coat and wash room for men.
Ladies' dressing room with wash room.
Dining room.
Kitchen with all necessary services.
Locker room for men with 200 lockers, necessary baths, showers and dressing facilities.
Ten servant bedrooms.
Servant sitting room and dining room.
Ample porch or porches.

In connection with the locker room or on the grounds is to be a golf professional's room and caddy house.

The clubhouse should have not more than two floors, unless it is found advantageous to put certain of the minor requirements on higher floors.

JURY OF AWARDS: R. M. Hood, H. R. Sedgwick, H. O. Milliken, D. Barber, P. P. Cret, C. Grapin, E. R. Bossange, H. W. Corbett, O. Faletton, H. M. Woolsey, J. Carlu, J. C. Levi, H. Sternfield, G. M. Simon, J. V. Van Pelt, F. C. Hiron, N. I. Crandall, W. H. Harrison, W. F. Lamb, G. A. Licht, E. S. Hewitt, W. D. Blair, J. W. O'Connor.

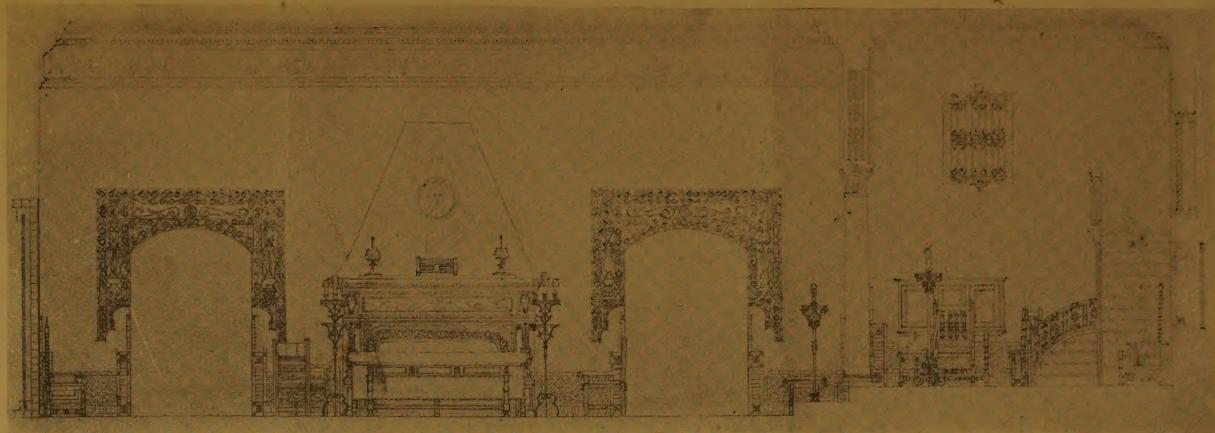
NUMBER OF DRAWINGS SUBMITTED: 158.

AWARDS

FIRST MEDAL: ATELIER HIRONS, N. Gauthier; YALE UNIVERSITY, S. C. Haight.

SECOND MEDAL: ATELIER CORBETT-KOYL, J. Pendlebury; PRINCETON UNIVERSITY, F. W. Roudebush, C. H. Dornbusch; YALE UNIVERSITY, F. C. Johnson, L. V. LaFarge.

FIRST MENTION: ARMOUR INST. OF TECHNOLOGY, W. S. Ralph; CARNEGIE INST. OF TECHNOLOGY, A. M. Ham, N. Schoenberger, C. Landefeld, L. Swiger, W. F. Koppes, J. P. Crowgey; COLUMBIA UNIVERSITY, B. Schlanger, R. H. Walter, H. W. Loth, G. R. Tyler, L. D. Perry, C. H. Jage-



M. R. Bussler

Second Mention

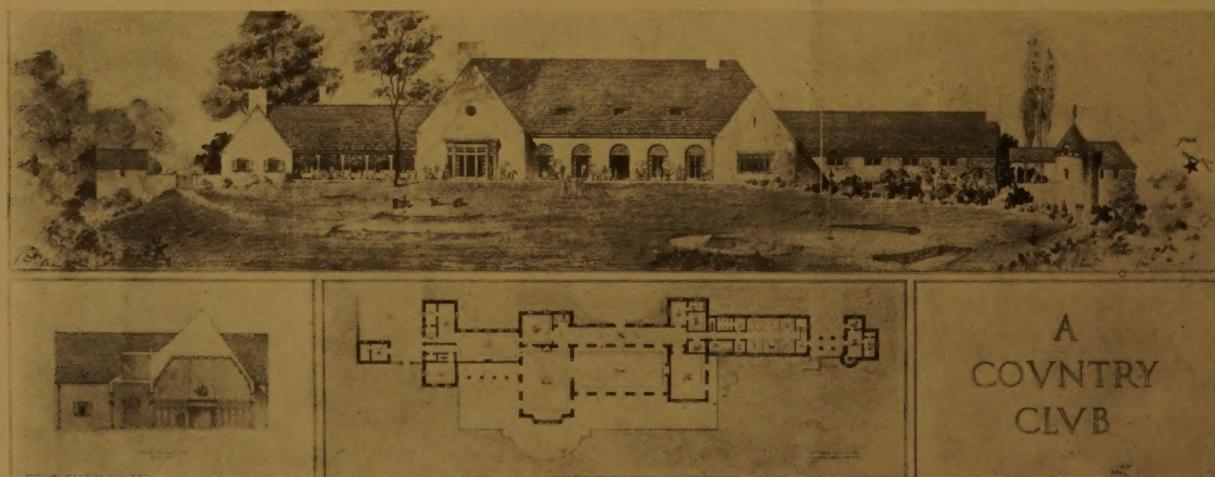
Carnegie Inst. of Technology

DEPARTMENT OF INTERIOR DECORATION—A LIVING ROOM

mann, R. M. Krob, R. J. Young, W. B. Tubby, Jr., C. Leonard, C. L. Douglas, A. Goodman, A. J. Wa'deier, M. S. Osborne, C. D. Badgeley, S. M. Shaw, E. Pollak, S. Gerson, W. E. Page, J. B. Walther, H. T. Turner, J. G. Fernandez, CORBETT-KOYL, D. Douglass, A. Fordyce, V. Pribil; GEORGE WASHINGTON UNIVERSITY, D. C. Kline, T. J. Rowland; ATELIER HIRONS, G. E. Kirkpatrick, D. K. Frohwerk, C. F. Bieler, J. M. Judge, L. Baum, H. Swenson; INDIANAPOLIS ARCHITECTURAL CLUB, R. K. Galbraith; ATELIER KENNEDY-MIDDLEHURST, R. M. Crosby; PENNSYLVANIA STATE COLLEGE, T. L. Sime; PRINCETON UNIVERSITY, A. P. Davis, R. I. Powell, R. McLaughlin, M. C. Fleming, I. Van der Gracht, J. Gambaro; "T" SQUARE CLUB, PHILADELPHIA, C. A. Langzettel; UNIVERSITY OF ILLINOIS, F. H. Naegele, W. E. Fraser, J. H. Chance, W. I. Hamby, A. Raffi, C. T. Miers, H. F. Pfeiffer, K. G. Reeves; UNIVERSITY OF PENNSYLVANIA, O. A. Luckenbach, W. F. Bower, Jr., W. W. Fenner, D. H. Urffer, T. B. White, T. P. Yang, S. H. Hadir, H. T. Holcomb, J. H. Geering, H. T. Spitznagel, J. A. Bower, J. L. Evans, E. Snyder, H. B. Knight,

G. B. Allison; YALE UNIVERSITY, E. Studds, P. M. Duncan, M. B. Smith, W. Ferrari, H. G. Lindsay.

SECOND MENTION: ARBOR ATELIER, L. J. Hosman; ARMOUR INST. OF TECHNOLOGY, N. L. Flint, P. Jacobson, W. J. McCauley, E. Voita; CARNEGIE INST. OF TECHNOLGY, W. Harris, C. P. Zimmers, J. E. Tillotson; CATHOLIC UNIVERSITY, R. C. Davis; CHICAGO ARCHITECTURAL CLUB, R. Dando; COLUMBIA UNIVERSITY, F. E. Sims, R. M. Pott, R. Morenus, W. C. Collett, A. Ehrenrich, M. P. Dyke, H. H. Haggans, A. Bauer, C. M. Brown; ATELIER DENVER, R. L. Linder; GEORGE WASHINGTON UNIVERSITY, T. S. McClelland, L. Chatelain, Jr., J. F. Wolfe, C. A. Haugh, F. Soars; JOHN HUNTINGTON POLYTECHNIC, B. Krinsky; MIAMI ARCHITECTURAL CLUB, S. Chao; PRINCETON UNIVERSITY, J. S. Shanley; UNIVERSITY OF ILLINOIS, E. E. Newcomb, C. T. Paul; UNIVERSITY OF PENNSYLVANIA, G. H. Buterbaugh, A. W. Chesterman, A. G. Lindblad, E. F. Turner, Jr., J. D. Tilgham, A. H. Spencer, F. Roudenbush; UNIVERSITY OF TEXAS, G. Harker, W. Williams; UNIVERSITY OF VIRGINIA, E. D. Stevens.



I. Van der Gracht

First Mention

A
COUNTRY
CLVB

Princeton University

CLASS "A" I PROJET—A COUNTRY CLUB



M. R. Bussler

Second Mention

Carnegie Inst. of Technology

DEPARTMENT OF INTERIOR DECORATION—A LIVING ROOM



L. Colvin

First Mention

John Huntington Polytechnic Inst.

DEPARTMENT OF INTERIOR DECORATION—A LIVING ROOM

Yale University

DEPARTMENT OF MURAL PAINTING, I PROBLEM—AN ALTARPIECE WITH WINGS

First Medal

Louis Agostini





Second Medal

Yale University

DEPARTMENT OF MURAL PAINTING, I PROBLEM—AN ALTARPIECE WITH WINGS



Frank Zozzora



FIRST MENTION
W. D. EDGARTON (left)
Syracuse University



SECOND MENTION
E. J. KRAUS
Atelier Vinour

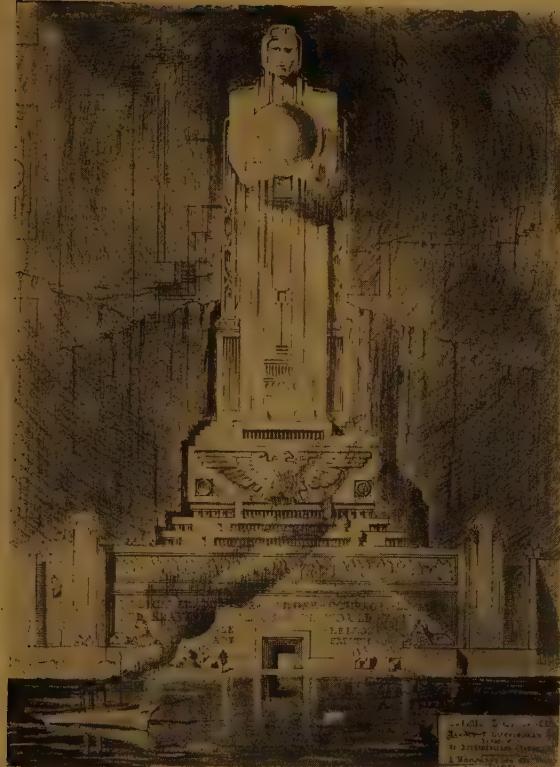
FIRST MENTION
K. McLEARY
University of Texas

CLASS "B" ESQUISSE-ESQUISSE
A TOWER FOR AN AMUSEMENT PARK

FIRST MENTION

W. F. KOPPES (*right*)

Carnegie Inst. of Technology



SECOND MENTION

A. T. GRANGER

Atelier Cunningham, Florida

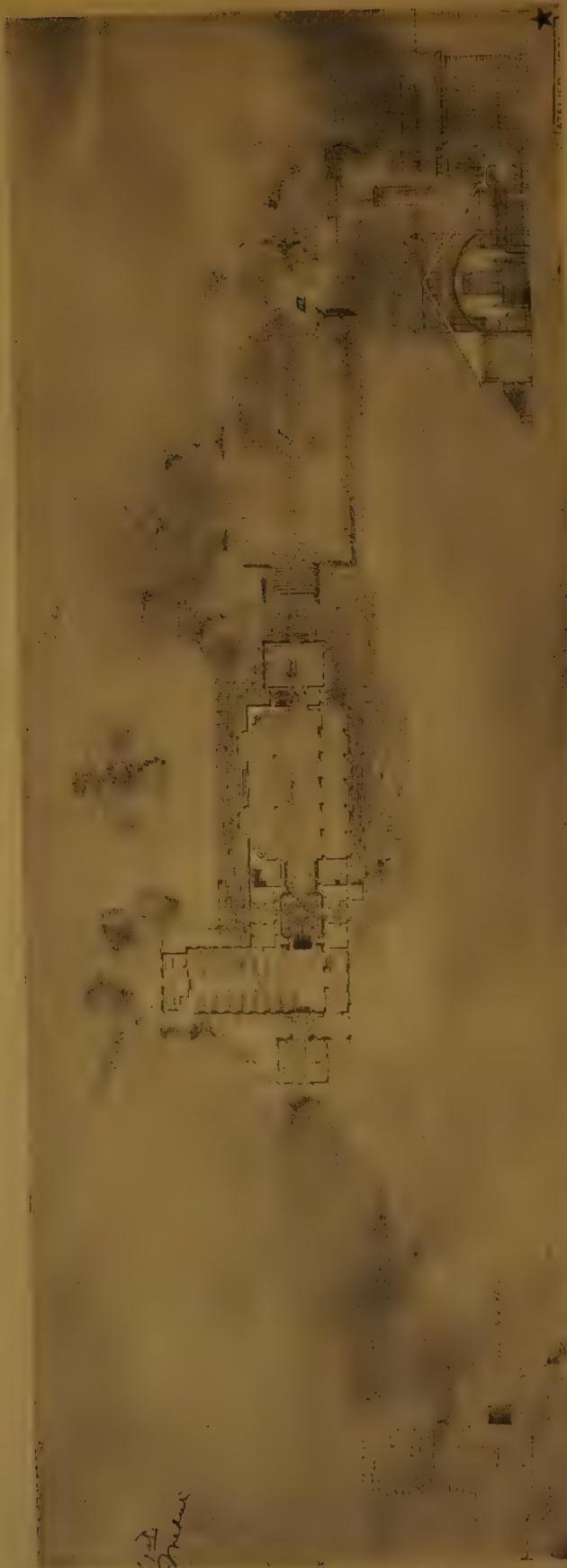


FIRST MENTION

D. DOUGLASS (*right*)

Atelier Corbett-Koyl

CLASS "A" ESQUISSE-ESQUISSE
A MONUMENT TO THE WORLD FLYERS



N. Gauthier

First Medal

CLASS "A" I PROJET—A COUNTRY CLUB

Atelier Hirons



S. C. Haight

First Medal

CLASS "A" I PROJET—A COUNTRY CLUB

Yale University

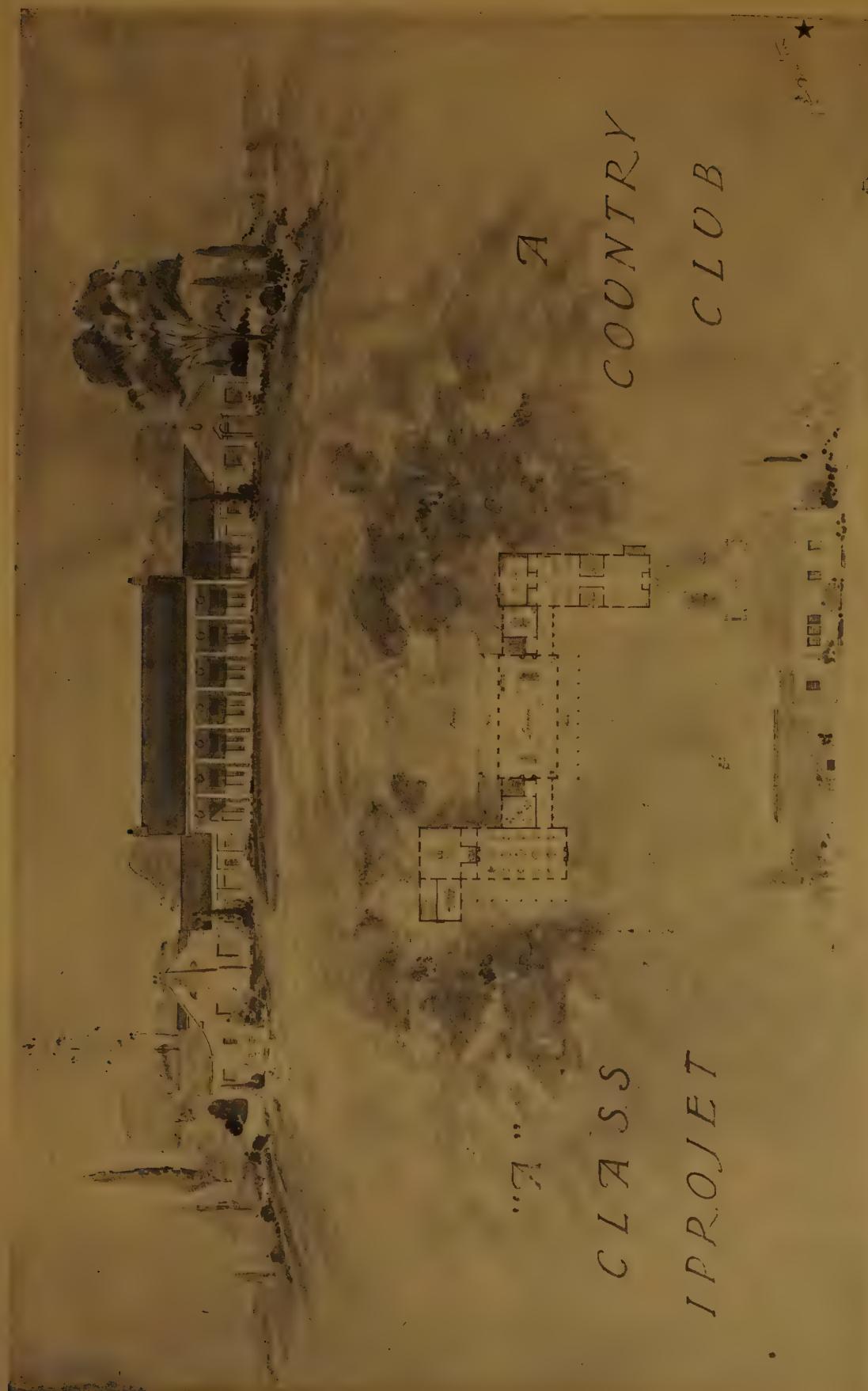


C. H. Dornbusch

Second Medal

CLASS "A" I PROJET—A COUNTRY CLUB

Princeton University



H. K. Reeves

CLASS "A" I PROJET-A COUNTRY CLUB
First Mention
University of Illinois



SECOND MEDAL
CLASS "A" I PROJET
A COUNTRY CLUB
J. PENDLEBURY
Atelier Corbett-Koyl



SECOND MEDAL
CLASS "A" I PROJET
A COUNTRY CLUB
L. B. LAFARGE
Yale University





F. W. Roudebush

Second Medal

CLASS "A" I PROJET—A COUNTRY CLUB

Princeton University

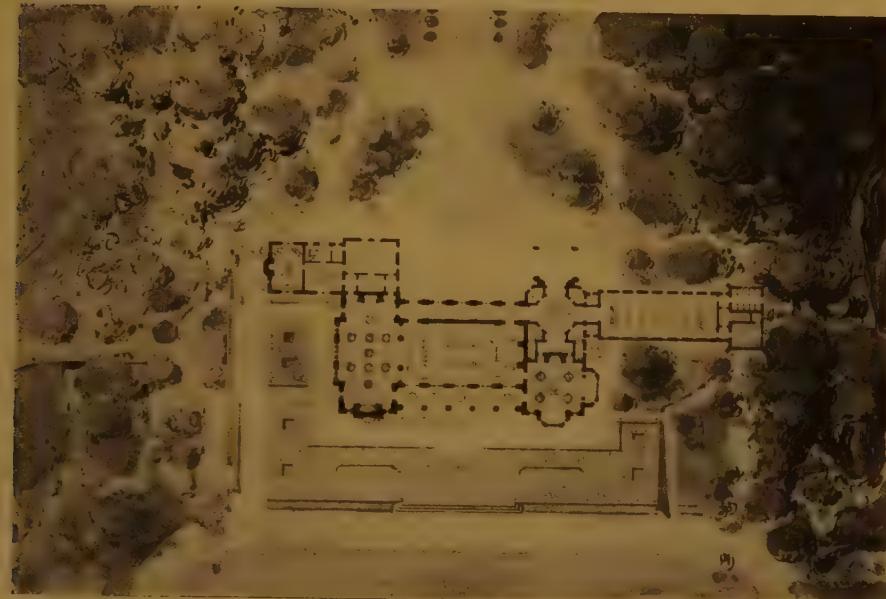


F. C. Johnson

Second Medal

CLASS "A" I PROJET—A COUNTRY CLUB

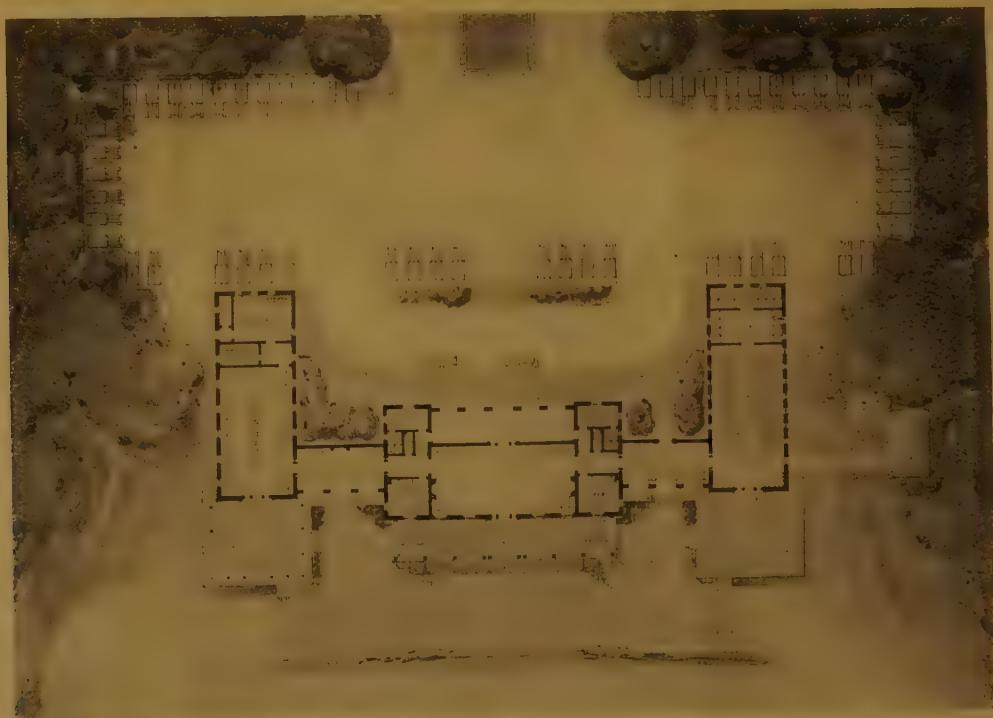
Yale University



J. P. Crowgey

First Mention
CLASS "A" I PROJET—A COUNTRY CLUB

Carnegie Inst. of Technology

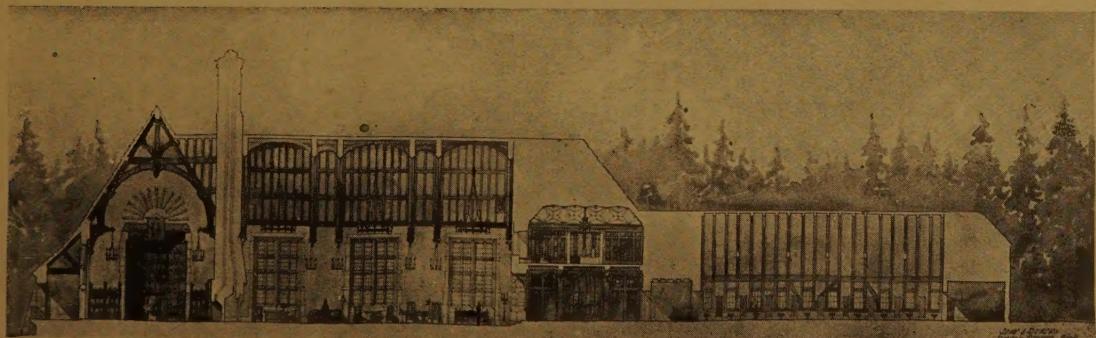
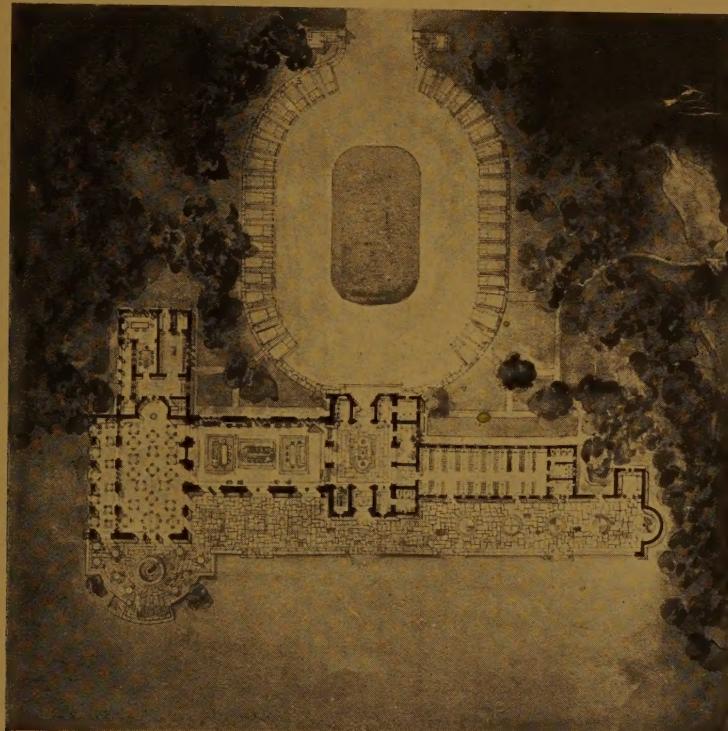
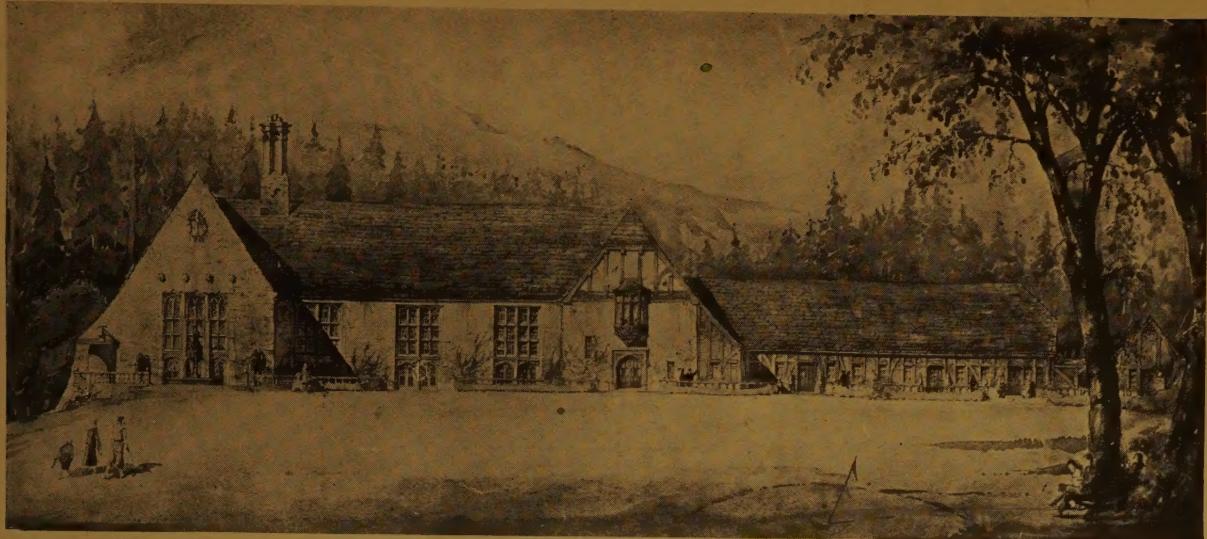


T. P. Yang

First Mention

University of Pennsylvania

CLASS "A" I PROJET—A COUNTRY CLUB

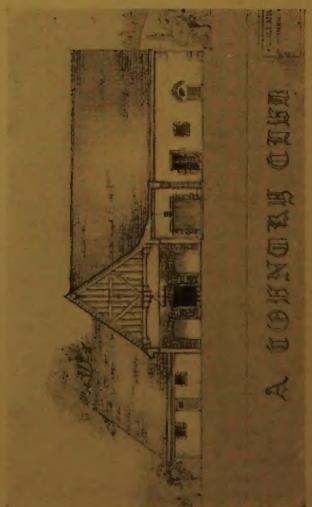
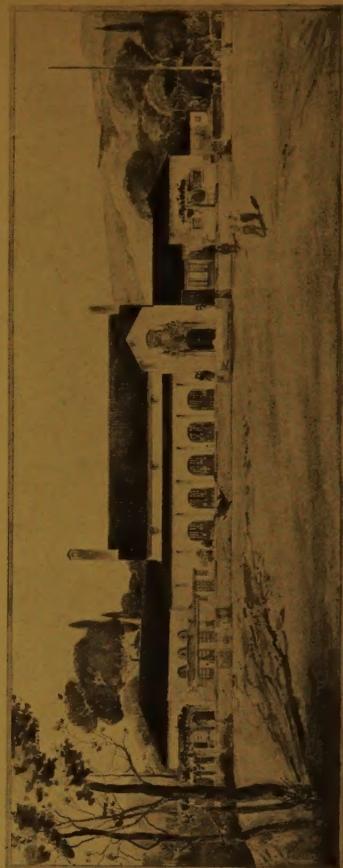
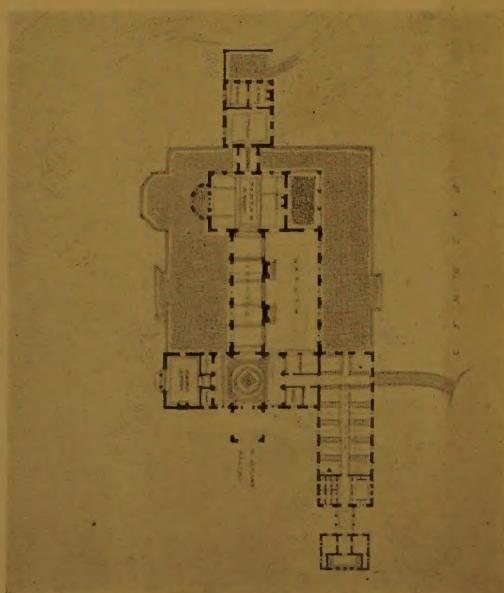
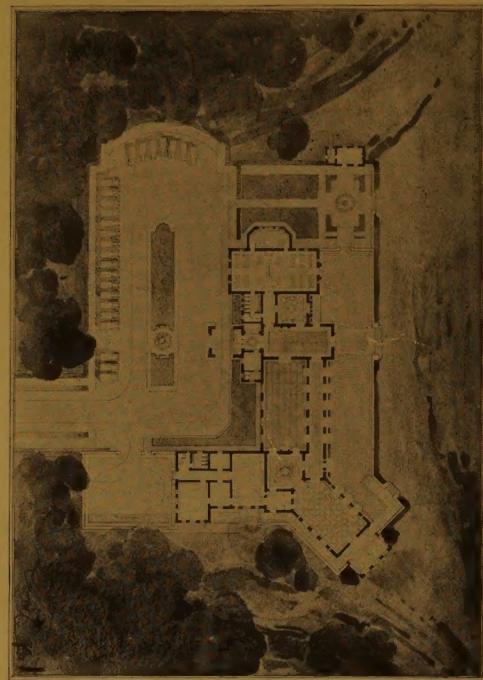
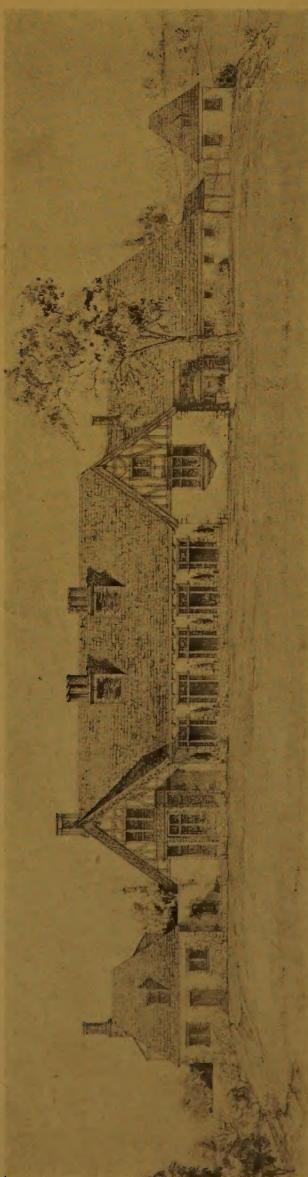
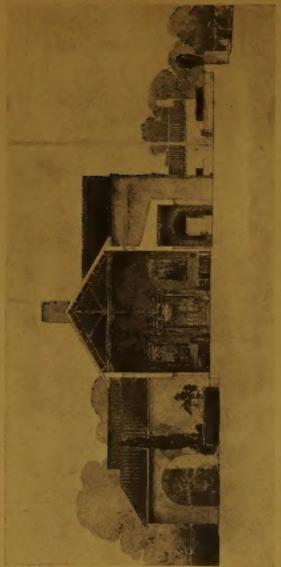


J. A. Bower

First Mention

University of Pennsylvania

CLASS "A" I PROJET—A COUNTRY CLUB



A VICTORIAN HOME

J. G. Fernandez

First Mentions
CLASS "A" AND PROGRESS A CONTEST IN DESIGN
S. H. Nadir

